

THE SIXTH HUNDRED
of
Paintings
by
Old Masters
Belonging to the
Sedelmeyer Gallery



PARIS
6, rue de La Rochefoucauld, 6

—
1900



11. H

A faint, light gray watermark of classical architecture is visible in the background. It features a series of four fluted columns supporting a horizontal entablature, with a triangular pediment above. The entire structure is set against a dark, textured background.

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The pictures described in this Catalogue are for private sale.

For prices and further particulars, please apply to the owner

CHAS. SEDELMEYER
6, rue de La Rochefoucauld,
Paris.

Copies of the present Catalogue and of the five Catalogues previously published (1894-1897, 1899) : price 10 francs each ;

Copies of the Illustrated Catalogue of 300 paintings by Old Masters which have at various times formed part of the Sedelmeyer Gallery : price 30 francs ;

The complete set (6 Catalogues 1894-1897, 1899, 1900 and Catalogue of 300 paintings above mentioned) : price 70 francs ; may be had at Mr. Charles Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.

ILLUSTRATED
Catalogue
of the
SIXTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains over
1500 original Pictures by ancient and modern artists



PARIS
6, RUE DE LA ROCHEFOUCAULD, 6
—
1900

CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes about 1000 works by *Old Masters*, of which this Catalogue describes only a portion, and a similar number of pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of which only a small number of proofs are printed.

He has just issued the fourth volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now received.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER's, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BAEN (JAN DE)

(1633-1702)

I. — Portrait of a Lady with her Child

Standing in the foreground of a park, turned to the left, looking at the spectator. Low white dress of flowered satin. Her left hand hanging by her side, her right arm resting on a rock. Her little daughter stands by her, holding a basket of flowers. Three-quarters length. Life-size.

Family arms in the upper left hand corner.

Signed : De Baen.
Canvas, 47 in. by 37 in.

From Baron Bentinck's Collection.



BAEN (JAN DE)

(1633-1702)

2. — Portrait of a Gentleman in Armour

Standing in a landscape, turned to the right, looking at the spectator. He has long curly blond hair, and wears black armour and a lace necktie. His left hand rest on his hip, his right is placed on his plumed helmet. Three-quarters length. Life-size.

Family arms in the upper left hand corner.

Signed : J. de Baen.
Canvas, 47 in. by 37 in.

From Baron Bentinck's Collection.



1. — BAEN (J. de)



2. — BAEN (J. de)

BEYEREN (ABRAHAM VAN)

(1620 or 1621 - after 1674)

3. — Still-Life

On a table covered with a violet velvet cloth edged with gold fringe, a rich array of comestibles, glasses and silver vessels. On the left, a lobster placed in front of a Delft dish containing fruit. Behind are two Venetian glasses. In the centre, a Nautilus cup near an overturned silver ewer, a roast chicken on a dish, and a glass filled with wine.

Canvas, 45 3/4 in. by 38 1/2 in.



BOUTS (DIRCK)

(? -1475)

4. — The Adoration of the Magi

On the left, the Virgin, with the naked Infant Christ on her lap, seated under the archway of a ruined Roman building. St. Joseph is standing behind. In front, one of the Wise Men kneeling in adoration while the second approaches from the right. Farther on the right the third of the Wise Men is seen near a group of four men. Beyond this group, in the middle-distance, the numerous suite of the Wise Men. In the background of the building on the left, a cow and an ass in a stable.

Panel, 36 1/4 in. by 51 1/2 in.

From the Collection of Signore Achilles Cantoni, Milan.

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3. — BEYEREN (A. van)



4. — BOUTS (Dirck)

CAPPELLE (JAN VAN DE)

(? -1680)

5. — Winter Scene

A frozen canal with some houses on the left and a wooden bridge in the centre leading to a distant town. In the foreground to the left, a gentleman in a red coat conversing with a lady, a child and a dog standing near. Farther to the right, a man pushing a sledge in which are a woman and a child. On the extreme right, a man putting on his skates. Several figures skating in the background.

Signed : V. C. F.
Canvas, 17 1/4 in. by 21 3/4 in.

From the Goldschmidt Collection, Paris.

From the Salting Collection, London.



CAPPELLE (JAN VAN DE)

(? -1680)

6. — A Sea-Port

Numerous sailing boats and small craft are anchored or moving in a Dutch harbour. On the left, a rowing boat flying the Dutch flag and carrying thirteen passengers. In the distance, the coast.

Signed : J. V. C.
Canvas, 19 in. by 24 1/2 in.

From the Collection of Lord Wharncliffe, Wortleef.

— — — Colonel Hankey, Beaulieu, Hastings.



5. — CAPPELLE (J. van de)



6. — CAPPELLE (J. van de)

C R A N A C H (L U C A S), the E L D E R
(1472-1553)

7. — Portrait of the Wife of the Elector
Palatine John Frederick of Saxony

Standing three-quarters to the left in a crimson dress trimmed with ermine and puffed sleeves. A large red hat adorned with feathers covers her head. A heavy double gold-chain hangs over her shoulders, and a medallion set with pearls is suspended from her neckband. Three-quarters length. Nearly life-size.

Panel, 23 1/2 in. by 16 1/4 in.

From the Collection of Herr Buchner.

— — — Herr Alexis Schoenlank, Cologne.



C U Y P (A E L B E R T)
(1620-1691)

8. — A Sportsman with a Dog

A sportsman in a lilac velvet dress and a red cloak and hat, holding a staff in his left hand and a dead partridge in his right. Near him is seen the head of a spaniel. Three-quarters length. Life-size.

Signed : A. Cuyp fecit.
Canvas, 39 3/4 in by 31 1/2 in.

From the Collection of Colonel Unthank, of Intwood Hall, Norwich.

7. — CRANACH (Lucas), the ELDER



8. — CUYP (A.)



CUYP (AELBERT)

(1620-1691)

9. — Golden Hours

A mountainous landscape in the glowing light of summer evening. In the centre, a one-arched brick-bridge spanning a river flowing towards the foreground on the right. On the left, four cows on the bank, and a herdsman seated. On the right, two men in conversation on a road leading towards the bridge, and near them, a cluster of high trees. Hilly background.

Signed : A. Cuyp.

Panel, 19 in. by 28 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



DUYSTER (WILLEM C.)

(1599-1635)

10. — Cavalier and Lady

Interior of a room; a lady, in a black dress and a broad lace collar and cuffs, is seated at a table, with a letter in her hand, talking to a gentleman in a red cloak and wide hat, who is bending over her; on the table is an open casket, and beside it a violoncello.

Panel, 22 1/2 in. by 19 1/2 in.

Exhibited at the Royal Academy, London, 1895.

From the Collection of Henry J. Pfungst, Esq., London.



9. — CUYP (A.)



10. — DUYSTER (W. C.)

D O U (GERARD)

(1613-1675)

I I. — “ La Ménagère ”

A pretty young woman seated near an open window peeling apples. In the background, an open door with a flight of steps.

Signed on the right : G. Dov.
Panel, 17 1/2 in. by 14 1/4 in.

Engraved in 1778 by S. Kütner under the title : « La Ménagère », and dedicated to Duke Peter of Curland, in whose possession the picture then was.

Exhibited at Leipzig, in 1889.

— Munich, in 1895.

From the Collection of the Duke of Curland and Sagan.

— — Prince Hohenzollern-Hechingen.

— — Dr. Martin Schubart, Munich.



D Y C K (ANTHONY VAN)

(1599-1641)

I 2. — The Entombment

The body of the Saviour is extended upon some drapery on the ground, the fore-part resting on the knees of the Virgin, who holds one of his hands. Her face is turned upwards. On the left, Mary Magdalen, on her knees, weeping. On the right, two youthful angels, also kneeling, and farther back in the centre is seen an infant angel weeping.

Canvas, 50 1/2 in. by 97 in.

Lithographed by S. A. Planson, in 1827, with dedication to the Duchesse de Berry and title : *Le Christ pleuré par la Vierge, la Madeleine et les Anges*.

From the Collection of M. Janniny, ex-secretary general of the Kingdom of Italy.

From Lord Royston's Collection.

From the Collection of Sir Charles Turner.



DOU (GERARD)
"LA MENAGÈRE"



DYCK (ANTHONY VAN)
THE ENTOMBMENT

DYCK (ANTHONY VAN)

(1599-1641)

13. — Andromeda

Full-length, nearly nude figure with blue drapery, chained to a rock. Perseus and the Dragon in the background.

Canvas, 84 in. by 51 in.

Exhibited at the Van Dyck Exhibition, Royal Academy, London, 1900 (n° 91). Described in Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 457. From the Collection of the Earl of Dunmore, Dunmore Park,

— — — T. Humphry Ward, Esq., London.

FLEMISH SCHOOL

(XVth Century)

14. — The Virgin and Child enthroned.
A Triptych

In the central compartment, the Virgin seated on a throne holding the Infant Christ on her lap to whom an angel on the right is presenting a carnation while on the opposite side another angel is reading in a large book. In the left compartment, a donor is kneeling in adoration, with St. Stephen, his patron saint, behind him. In the right-hand compartment, St. Hyroniemus with the lion.

Central Panel, 31 3/4 in. by 27 in.
Each wing, 31 3/4 in. by 11 1/4 in.



13. — DYCK (A. van)



14. — FLEMISH SCHOOL

GOYEN (JAN VAN)
(1596-1656)

15. — A Dutch Canal in a Thunderstorm

On the right, the bank of the canal with a few houses and storm-bent trees, and a church in the distance. Four men in a small rowing boat in the foreground. On the left, some wooden piles and eel-baskets, and a large sailing boat beyond. A thunderbolt furrows the heavy clouds.

Signed : J. v. Goyen 1641.
Canvas, 53 in. by 71 in.

Exhibited at the New Gallery, London, 1897-98.



HONDECOETER (MELCHIOR D')
(1636-1695)

16. — A Poultry Yard

Two peacocks and other poultry are assembled in a farm yard. A cock on a stone parapet and two doves.

Canvas, 51 1/4 in. by 61 3/4 in.



15. — GOYEN (J. van)



16. — HONDECOETER (M. d')

JANSSENS VAN CEULEN (CORNELIUS)
(1594-1664)

17. — Portrait of Sir John Gage, of Foile,
created Baronet in 1662

Turned slightly to the right, looking at the spectator. Short scanty dark hair, moustaches and pointed beard. Full pendant ruff, dark doublet. Bust. Life-size.

Canvas, 29 1/4 in. by 21 1/2 in.



JANSSENS VAN CEULEN (CORNELIUS)
(1594-1664)

18. — Portrait of Lady Dorothy Godolphin

Turned to the right, looking at the spectator. Her blond hair falling in ringlets on both sides of her face. Low white satin dress, edged with rich lace and relieved by blue ribbons. A string of pearls round her neck. Half-length. Life-size.

Canvas, 30 in. by 24 1/2 in.



17. — JANSSENS VAN CEULEN (C.)



18. — JANSSENS VAN CEULEN (C.)

JORDAENS (JACOB)

(1593-1678)

19. — Historical Subject

A woman, holding a child in her arms, kneeling, a man and an old woman, followed by two children standing in the open door on the right, are imploring help from an old man clad in a long red velvet mantle, who is pointing with his right hand heavenwards. In the background on the left, three men round a table, placed in a recess to which lead some steps, are looking on at the scene, apparently discussing the incident.

Signed : J. Jor. fec. 1643.
Canvas, 39 3/4 in. by 50 1/4 in.



KONINCK (SALOMON)

(1609-1656)

20. — A Dutch Merchant

An old man with a black cap on his head, dressed in a black cloak relieved by a gold chain round his neck, sits at his writing-table with an open folio in front of him, mending his quill pen. Some books and an hour-glass are placed in a recess of the wall behind.

Signed : S. Koninck 1639.
Panel, 25 1/2 in. by 19 1/4 in.

From the Collection of John Pemberton Haywood, Esq., of Norris Green, Shropshire.

From the Collection of the Hon. Mrs. Denham.



19. — JORDAENS (J.)



20. — KONINCK (S.)

METSU (GABRIEL)
(1630-1667)

21. — Lady and Gentleman at a Spinet

In a richly furnished room, a lady dressed in a white satin gown is seated on the right at a spinet and turning round towards a gentleman who is approaching from the left, his hat in his right hand and offering her a glass of wine which he holds in his left. A little spaniel is behind the gentleman. A bed with green curtains in the background.

Signed : G. Metsu
Panel, 22 1/4 in. by 16 3/4 in.

Exhibited at Leipzig in 1889.

— — Munich in 1895.

From the Collection of the Duke of Curland and Sagan.

— — Prince Hohenzollern-Hechingen.
— — Dr. M. Schubart, Munich.



METSU (GABRIEL)
LADY AND GENTLEMAN AT A SPINET

MORO (ANTONIO)
(1512-1578)

22. — Portrait of a Princess

Standing, turned to the right, looking at the spectator; black dress slashed with white on the bodice and on the puffed sleeves. White sleeves on the fore-arms striped with gold cords. Close jewelled head-dress. Small white upright collar. String of pearls round her neck. Round her waist, a heavy gold chain the end of which she holds with her left hand, while the right is placed against her waist. Three-quarters length. Life-size.

Panel, 34 1/4 in. by 23 1/4 in.

From the Collection of Señor Luis de Navas, Madrid.

NEER (AART VAN DER)

(1603-1677)

23. — Winter Scene

Extensive view over a frozen canal. On the right, four gentlemen are playing golf on the ice. On the opposite side, two ladies in a sledge drawn by a white horse. Numerous other figures variously occupied are distributed all over the scene. In the distance, the outlines of a large town.

Signed with monogram.
Canvas, 25 in. by 35 in.

From the Gibbon Collection, London.

22. — MORO (A.)



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23. — NEER (A. van der)

NEER (AART VAN DER)

(1603-1677)

24. — Winter-Scene

View along a frozen river, with trees and buildings on the left bank; numerous figures skating, etc., on the ice; several groups of figures are on the bank in the foreground, among them a man about to hit a ball with a club; near some eel-baskets, etc., are a man and woman seated at the edge of the ice; cloudy sky.

Signed : A.V. (connected) D.N. (connected).
Canvas, 23 in. by 33 in.

Exhibited at the Royal Academy, London, 1894.
— at the Corporation Art Gallery, London, 1895.



NEER (AART VAN DER)

(1603-1677)

25. — Landscape. Evening

On a road to the right, two gentlemen in conversation; farther back on the same road, two men, one holding a long staff, and a dog near a fence. In the centre of the middle distance, five cows on a tongue of land extending into the river. Houses under trees right and left of the river. High trees on the extreme left.

Signed with monogram.
Canvas, 29 1/4 in. by 41 1/4 in.

From the Collection of Prince Demidoff, San Donato.
— — M. L. Goldschmidt, Paris.



24. — NEER (A. van der)



25. — NEER (A. van der)

OSTADE (ADRIAEN VAN)

(1610-1685)

26. — Villagers merry-making

Described in Smith's Catalogue (Supplement, p. 95, n° 52) as follows :

« A company of about nineteen persons assembled in a large room, many of whom have their attention riveted on a couple who are dancing to the music of a fiddle, played by an old fellow mounted on a stool. Behind the dancing female is a merry boor, endeavouring to embrace a woman. More towards the front sits a man, wearing a red jacket and a black cap; on the opposite side are a woman in a blue dress with a child by her side, and a man standing near, leaning on a settle. Beyond these is a group, composed of two men and a woman; and in this part may be noticed a boor conducting a female down some steps from an adjoining room. »

Signed : A. Ostade, 1652.
Panel, 16 1/2 in. by 21 3/4 in.

Etched by the artist himself.

Described in Smith's « Catalogue Raisonné », Supplement, p. 95, n° 52.

From the Collection of M. Tardieu, Paris, 1841.

- — Th. Patureau, Paris, 1857.
- — Marquis de Saint-Cloud.
- — Alphonse Oudry, Paris, 1869.
- — Octave Gallice, Épernay.



OOSTADE (A. VAN)
VILLAGERS MERRY-MAKING

O S T A D E (ADRIAEN VAN)

(1610-1685)

27. — The itinerant Musician

In the centre, the musician is standing playing a hurdy-gurdy, surrounded by six children. From the half-door of a cottage on the right, a peasant and his wife are looking on. A man, seen from behind, is seated in front.

Dated 1638.
Panel, 12 by 10 in.

From M. Tabourier's Collection.

REMBRANDT VAN RYN

(1606-1669)

28. — Portrait of an Old Man

Turned to the right, and looking in the same direction. Gray hair and beard. He wears a deep purple mantle, and over it a massive gold chain, set at intervals with precious stones, which supports a large pendant. Bust. Life-size.

Panel, 25 in. by 17 3/4 in.

Exhibited at Leipzig, 1889.

— Munich, 1895.

— Amsterdam, 1898.

Mentioned in Dutuit's « L'Œuvre de Rembrandt », p. 41, n° 368.

— Wurzbach's « Rembrandt Galerie », n° 85.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 139.

From the Collection of Herr Löhr, Leipzig.

— — Herr von Boxberg, Dresden.

— — Dr. Martin Schubart, Munich.



27. — OSTADE (A. van)



28. — REMBRANDT VAN RYN

REMBRANDT VAN RIJN
(1606-1669)

29. — Portrait of an Old Lady

Seated, turned three-quarters to the right, her hands crossed in front of her. Dark mantle, which is drawn over her head. Half-length. Life-size.

Signed and dated : Rembrandt, f. 1660.
Canvas, 29 in. by 24 1/2 in.

Exhibited at the Royal Academy, London, 1899.

From the Collection of Sir Abraham Hume.

— Earl Brownlow, Ashridge Park.



REMBRANDT VAN RYN
PORTRAIT OF AN OLD LADY

RUBENS (PETRUS PAULUS)
(1577-1640)

30.—Portrait of Elizabeth Brant, Rubens'
first Wife

Turned slightly to the left. Her blond hair adorned with pearls. Black velvet dress cut very low in front with large slashed sleeves. Hands crossed in front. A gold chain set with precious stones hangs over her shoulders and is attached by a brooch to the front of her bodice. Half-length. Life-size.

Panel, 28 1/4 in. by 22 1/4 in.

From the Collection of M. de Potemkin, Brussels.

RUBENS (PETRUS PAULUS)
(1577-1640)

31. — Portrait of the Chevalier Corneille
de Lantschot

Standing, turned to the right, looking at the spectator. Short brown hair, blonde moustache and pointed beard. He is dressed in a black flowered satin dress and a black velvet mantle with full white ruff and small cuffs. His right hand is placed on the arm of a chair, his left holds his gloves. Red curtain in the background showing a glimpse of landscape on the left. Three-quarters length. Life-size.

Panel, 44 1/2 in. by 35 in.

From the Collection of M. E. Huybrechts, Antwerp.

30. — RUBENS (P. P.)



31. — RUBENS (P. P.)



RUBENS (PETRUS PAULUS)
(1577-1640)

32. — The Holy Family

The Virgin is seated on the left, the Infant Saviour standing naked in her lap, with his right arm round her neck; the infant St. John stands close to the Virgin, holding out his hands to the Saviour, before whom St. Francis bends in adoration. St. Elizabeth is behind the Saviour, and St. Joseph on the left. Full-length figures. Life-size.

Canvas, 68 in. by 79 in.

Engraved by John Young in the « Miles Gallery », in 1822.
Exhibited at Burlington House, 1870.

Described in Smith's « Catalogue Raisonné », vol. II, p. 221, n° 784.
— Waagen's « Art Treasures », vol. III, p. 182.
— Max Rooses' « L'Œuvre de Rubens », vol. I, p. 309, n° 325.
From the Collection of Sir Phillip Miles, Leigh Court.
— — — Sir Cecil Miles, Leigh Court.

RUBENS (P. P.)
THE HOLY FAMILY



RUBENS (PETRUS PAULUS)

(1577-1640)

33. — Time disclosing religious Truth

Time is represented bearing in his arms a woman clad in white robes ; her right hand points upwards, her left is extended towards St. Matthew and St. Mark, who follow her with their gospels in their hands, treading under foot wordly Wisdom, personified by Socrates. Figures typifying, Idolatry, Superstition, Revenge, Obstinacy, and Controversy, fall prostrate, or fly before the power of Truth, under whose feet lies a vanquished dragon ; a lion, with a fox in his paws, is in the centre at the bottom of the picture, which is enframed by spiral columns supporting a cornice.

Panel, 25 1/2 in. by 36 1/2 in.

Engraved by A. Lommelin.

Mentioned in Max Rooses' « L'Œuvre de Rubens », vol. I, p. 59.

RUBENS (PETRUS PAULUS)
(1577-1640)

34. — The Triumph of the Christian Religion over Paganism and Idolatry

Represented by an angel descending in glory, bearing, with extended arms, in one hand a chalice with the sacred host, and in the other the flaming sword of the law. The heavenly apparition has created terror and confusion among the sacrificers below, who were preparing to immolate an ox, and who in their alarm have overturned the altar of sacrifice.

The preceding and this picture, which is similarly enframed, have been painted as designs to be worked in tapestry.

Panel, 25 1/2 in. by 36 1/2 in.

Engraved by Bolswert.

Mentioned in Max Rooses' « L'Oeuvre de Rubens », vol. I, p. 54.



33. — RUBENS (P. P.)



34. — RUBENS (P. P.)

RUBENS (PETRUS PAULUS)
(1577-1640)

35. — The Assumption of the Virgin

Seated on clouds, her face turned upwards. Her right hand is extended, her left placed on her bosom. A host of angels accompany her ascent. In the lower part of the picture, the twelve apostles surround the deserted tomb, placed in front of a sepulchre on the left. On the farther side of the tomb are the three Marys.

Panel, 41 in. by 29 in.

Sketch for the large picture in the Dusseldorf Gallery, engraved by P. Pontius.
Mentioned in Max Rooses' « L'Oeuvre de Rubens », vol. II, n° 358.



RUISDAEL (JACOB VAN)
(1628-1682)

36. — A Waterfall

Described in Smith's Catalogue (part. vi, p. 37, n° 114) as follows :

« A grand mountainous scene, traversed from the left, in an oblique direction, to the opposite side, by a rapid stream, which rolls in white foam among fragments of rocks to the foreground. The view is also identified by a wooden bridge over a narrow chasm on the right, which a woman with a bundle on her head is passing ; and at the same time a man stands by the railing at the side. On the opposite side of the water is a low house; a second house is seen beyond it, and still farther are clusters of pine trees, which conceal the base of the mountain. Part of a high cliff, surmounted by a few bushes, is on the left, near the bridge, from whence the eye looks to a woody dell. »

Signed : J. v. Ruisdael.
Canvas, 58 3/4 in. by 34 in.

Exhibited at Manchester, 1857.

Described in Smith's « Catalogue Raisonné », part. vi, p. 37, n° 114.
From the Collection of Mr. Townen, Manchester.

— — — M. Leopold Goldschmidt, Paris.



35. — RUBENS (P. P.)



36. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

37. — Edge of a Wood

Described in Dr. Waagen's « Art Treasures », as follows :

« A dark landscape, with an old oak, a striking object, in the centre. On a dark piece of water are two swans and four cygnets. On the right, in the middle distance, is a wood, on the left a hilly distance. On canvas. Of great feeling for nature, and very careful rendering. »

Signed : J. v. Ruisdael.
Canvas, 20 in. by 25 1/4 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 318.

From the Collection of the Rev. Mr. Heath, Vicar of Enfield.
— — — M. Maurice Kann, Paris.



RUISDAEL (JACOB VAN)

(1628-1682)

38. — “Le Ravin”

A woody landscape devided in the centre by a large ravine in which flows a river. Two men are occupied with timber near a boat at the farther side of which are two sheep. On a road at the border of the ravine to the right, a shepherd with a flock of sheep, and beyond, a cottage half hidden by trees.

Signed, and dated : J. v. Ruisdael, 1647.
Panel, 26 1/2 in. by 38 1/2 in.

Exhibited at Berlin, 1890.

From the Collection of M. Maurice Kann, Paris.
— — — C. Hollitscher, Berlin.



37. — RUISDAEL (J. van)



38. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)
(1628-1682)

39. — View on the Coast of Scheveningen

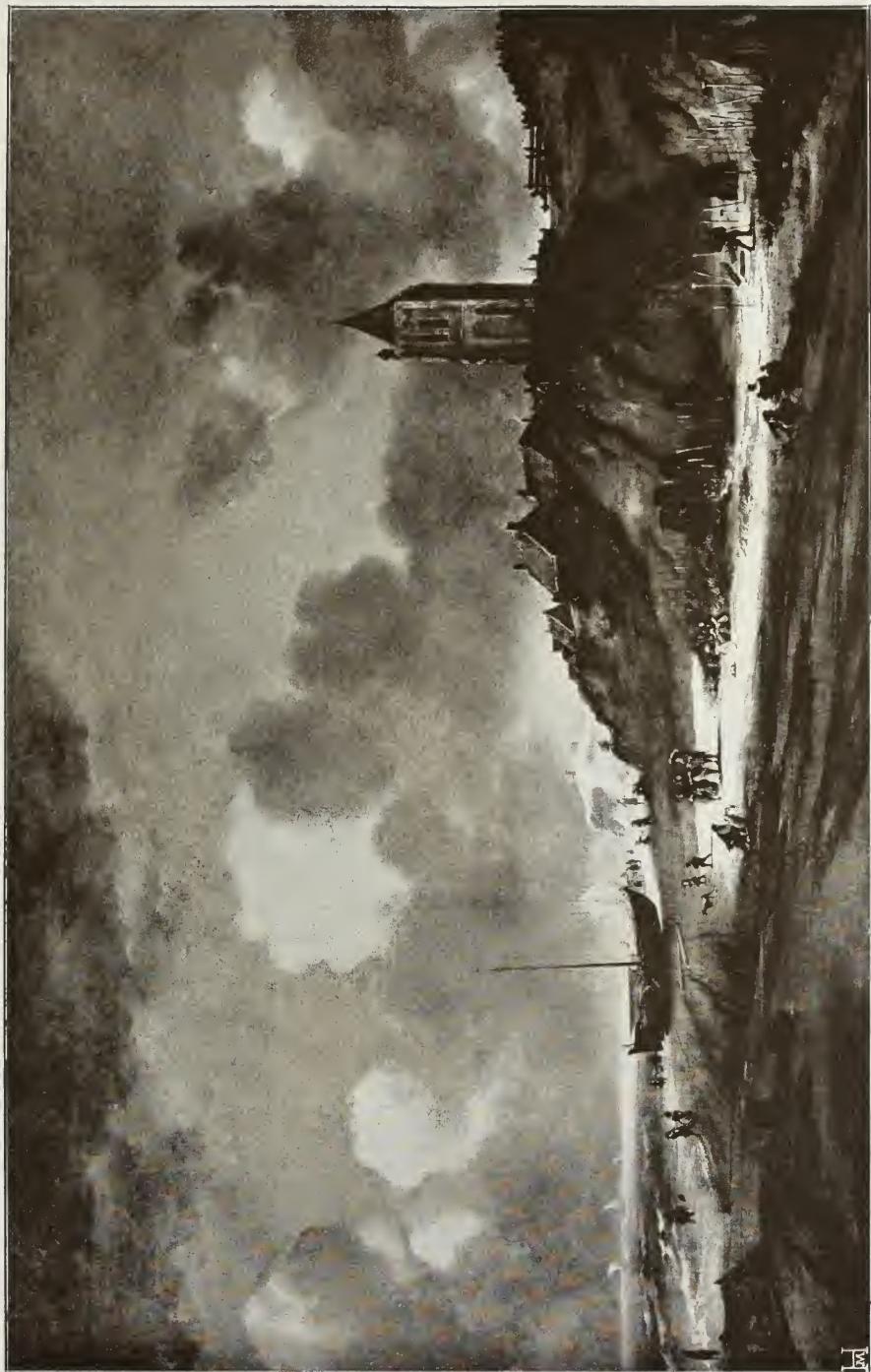
View looking along the shore, with the sea on the left; high ground on the right with houses and a large tower. Numerous figures and boats on the beach. Cloudy sky.

Signed with monogram.
Canvas, 39 3/4 in. by 61 1/2 in.

Exhibited at the Royal Academy, London, 1892.

From the Collection of H. Fowler Broadwood, Esq., London.

39. — RUISDAEL (J. van)



RUYSDAEL (SALOMON VAN)

(? -1670)

40. — River-Scene

A wide river extending over the whole of the foreground. On the left, a sailing-boat with a small boat in tow. On the opposite side, a rowing-boat containing seven people. In the middle distance, six cows on a neck of land. Beyond, the steeple of a church, windmills, and other buildings.

Signed.

Panel, 14 1/4 in. by 23 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.



RUYSDAEL (SALOMON VAN)

(? -1670)

41. — River-Scene

A wide river with the outskirts of a town on the bank to the right; a man and a boy are approaching the wooden gate of the town, in which a man is standing. Near the bank, three rowing-boats and a number of ducks around them. Numerous sailing vessels are seen in the distance.

Signed : S. v. Ruysdael, 1663.

Panel, 16 1/2 in. by 25 3/4 in.



40. — RUYSDAEL (S. van)



41. — RUYSDAEL (S. van)

STEEN (JAN)
(1626-1679)

42. — Grace before Meat

A man, a woman, and a child seated in an arbour round a barrel, on which is a basin of broth; another child, who is standing up, appears to be saying grace; behind the woman, on a bench, is a loaf of bread; a dog in the foreground licking the inside of a pot.

Signed : J. Steen.
Canvas, 24 1/4 in. by 30 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of Colonel Hankey, Beaulieu, Hastings.



TENIERS (DAVID) THE YOUNGER
(1610-1690)

43. — Landscape with Shepherds and Animals

A mountainous landscape with a river bifurcating in the middle-distance right and left of the foreground. On the right of the foreground, a shepherd leaning on his staff conversing with another seated on the ground with his dog beside him. Towards the left a number of sheep, two goats and two swine in several groups. In the second distance on the right at the foot of a tower-shaped rock, a shepherd guarding a flock of sheep. Heavy clouds are masking the sun.

Signed : D. Teniers.
Canvas, 45 3/4 in. by 50 in.

From the Collection of M. Max Kann, Paris.



42. — STEEN (J.)



43. — TENIERS (D.) the YOUNGER

TER BORCH (GERARD)

(1617-1681)

44. — Portrait of a Lady

Nearly full-face, looking at the spectator, with fair hair falling in ringlets left and right of her face. Steel-gray dress with gold stripes on the bodice and sleeves, and plain white linen collar leaving her throat bare. Green curtain in background. Bust, life-size.

Canvas, 27 3/4 in. by 24 1/2 in.



WEENIX (JAN BAPTIST)

(1621-1660)

45. — The hard Bargain

Courtyard of a house; a man seated on a wheelbarrow full of vegetables, bargaining with a woman in black, who is carrying a duck in her right hand; beyond them another woman in a red jacket appears to be entering a doorway, at which the face of a man is seen; on the other side of the wheelbarrow is a boy trundling a hoop; a dog beyond; through the open archway is seen a common, with figures. Blue sky, with clouds.

Canvas, 30 3/4 in. by 26 1/4 in.

Exhibited at the Royal Academy, London, 1885.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

44. — TER BORCH (G.)



45. — WEEENIX (J. B.)



VELDE (ADRIAEN VAN DE)

(1635 or 1636-1672)

46. — Sheep in a Landscape

Three sheep in the foreground of a landscape. The foremost is standing and eating the leaves of a plant. In the distance, three men are loading a cart with corn.

Signed : A. van Velde f. 1659.

Canvas, 13 3/4 in. by 11 3/4 in.

From the Collection of M. Max Kann, Paris.

— — — Herr K. von der Heydt, Berlin.



VELDE (WILLEM VAN DE)

(1633-1707)

47. — Sea-shore

The sandy shore occupies the whole of the foreground. It is divided in the centre by a wide road on which a gentleman accompanied by two dogs is advancing. Farther back, two sailors, one of whom is pointing toward a gentleman on horseback followed by his dog. On the right, near an eminence, a boat with one sail hoisted is lying on the sands near two rowing-boats. On the opposite side, another boat, also on the sands, and near it a man with a basket on his back on a sand hill. A sailing-boat is nearing the shore. Other vessels seen in the distance.

Signed with monogram W. V. V.

Panel, 13 3/4 in. by 18 in.

From the Collection of Comte de Charette.



46. — VELDE (A. van de)



47. — VELDE (W. van de)

VERSPRONCK (JOHANNES CORNELISZ)
(1597-1662)

48. — Portrait of a young Lady

Turned to the left, looking at the spectator. White linen cap with ear-pieces and flat white linen collar ; black dress. Half-length figure. Life-size.

Signed and dated : J. Vpronck, an^o 1643. Aetatis 29.
Canvas, 28 in. by 22 in.

From the Collection of T. Humphry Ward, Esq., London.



VERSPRONCK (JOHANNES CORNELISZ)
(1597-1662)

49. — Portrait of a Gentleman

About forty years old, turned to the right, his face towards the spectator. Dark hair, fair moustaches and imperial. Flat white linen-collar, edged with lace. His right hand placed on his hip, his left thrust into his cloak. Half-length figure. Life-size.

Signed and dated : Jan Verspronck, 1639.
Canvas, 28 1/2 in. by 24 1/2 in.



48. — VERSPRONCK (J. C.)



49. — VERSPRONCK (J. C.)

WOUWERMAN (PHILIPS)
(1619-1668)

50. — View of the Dunes in Holland

On the left, a steep hill of yellow sandy soil, surmounted by a round tower; near it on a platform are several persons, one of whom is pointing to the distance. A little lower, a gentleman and a lady near a sign-post and still lower a straw hut, in front of which a woman is seated, conversing with a man, while another lies on the ground. In the foreground, a cavalier and a lady on horseback, and three dogs, one of which is barking at a man. A view on the open sea in the distance on the right.

Signed with monogram.
Canvas, 19 1/4 in. by 25 1/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



WOUWERMAN (PHILIPS)
(1619-1668)

51. — « L'Écurie flamande »

Described in Smith's Catalogue (part. I, p. 281, n° 296) as follows :

« The interior of a stable, or *remise*, with figures and three horses : the principal object is a fine white horse without a saddle, held by a boy, near whom is a brown horse drinking out of a pail, at the side of which is a dog; beyond this group is a third horse, feeding at a rack; and at the entrance are a woman seated, with a child in her arms, and a man bringing in a saddle; through the entrance is seen the distant country, with a cottage; and a man, a boy, and a dog passing along a road. »

Signed with monogram.
Panel 13 1/4 in. by 17 in.

Engraved by Moyreau, under the above title.

Described in Smith's « Catalogue Raisonné », part. I, p. 281, n° 296.

Exhibited at Berlin, 1890.

From the Collection of M. Denis, Paris, 1755.

—	—	M. Rynders, Brussels, 1821.
—	—	Mr. Smith, London, 1828.
—	—	Mr. John Smith, London, 1829.
—	—	M. Van den Schriek, Louvain.
—	—	M. Rodolphe Kann, Paris.



50. — WOUWERMAN (Ph.)



51. — WOUWERMAN (Ph.)



ITALIAN AND SPANISH SCHOOLS

BAGNACAVALLO (BARTOLOMEO RAMENGHI, CALLED)
(1484-1542)

52. — The Virgin and Infant Christ surrounded by Saints

The Virgin holding the Infant in her lap is seated on a throne in the centre in front of a column. The little St. John, his reed-cross on his arm, is kneeling on the right of the throne. Behind him St. Joseph, and on the extreme right, attached to a column and pierced by arrows, St. Sebastian. On the opposite side, St. Peter holding the cross and another Saint. Three angels are hovering in the air above. A landscape with buildings in the background.

Inscription at the base of the throne.
Panel, 101 1/2 in. by 77 1/4 in.

From the Guggenheim Collection, Venice.



52. — BAGNACAVALLO (B. Ramenghi, called)

BRONZINO (AGNOLO DI COSIMO, CALLED)
(ABOUT 1502-1572)

53. — Portrait of Bianca Cappello

Nearly full-face, looking at the spectator. Jewelled coronet and ribbons in her brown hair. Grey dress, white collar open at the neck. Pearl neck-lace. Bust. Life-size.

Panel, 17 3/4 in. by 14 1/4 in.

From the Beckford Collection, Fonthill.



BRONZINO (AGNOLO DI COSIMO, CALLED)
(ABOUT 1502-1572)

54. — Portrait of Giovanni de' Medici

Chief of the *Bande Neri*, killed before Mantua at the age of twenty-six.

Standing, turned to the right, looking round to the left. Clad in armour. His right hand resting on his helmet, placed in front of him. In the background on the right, the buildings of a town. Half-length. Life-size.

Panel, 30 in. by 24 in.



53. — BRONZINO (Agnolo di Cosimo, called)



54. — BRONZINO (Agnolo di Cosimo, called)

BONIFAZIO VERONESE THE YOUNGER II

(1491-1533)

55. — The Adoration of the Shepherds

The Virgin is seated on the left, holding the naked Infant on her lap. To her left and right two shepherds salute the new-born Saviour while farther back on the right another shepherd presents a lamb to St. Joseph. A fourth shepherd is seated on the extreme right in the doorway of a ruined building. Landscape in the background on the left.

Canvas, 43 1/2 in. by 66 1/4 in.

From the Palazzo Manfrini, Venice.



CALIARI (PAOLO), CALLED VERONESE

(1528-1588)

56. — The Punishment of Actæon

In the foreground, Artemis and her nymphs are bathing in a pool, while on a bank above them, surmounted by tall trees, is seen the figure of Actæon with a stag's head; two dogs on the left.

Canvas, 47 1/4 in. by 64 in.

Exhibited at Manchester, 1857.

— the Royal Academy, London, 1885.

From the Collection of W. Angerstein, Esq., London.

— — Colonel Hankey, Beaulieu, Hastings.



55. — BONIFAZIO VERONESE the Younger II



56. — CALIARI (P.), called VERONESE

GENTILE DA FABRIANO

(BETWEEN 1360 AND 1370-ABOUT 1427)

57. — The Coronation of the Virgin

Christ and the Virgin seated; above hovers the Dove; on either side are three angels holding scrolls of music; the crown and brooch of the Virgin and the girdle of the Saviour are studded with precious stones.

Panel, 34 in. by 24 3/4 in.

Mentioned in Dr. Waagen's « Art Treasures », vol. IV, p. 397, n° 28.

Exhibited at the Royal Academy, London, 1877.

From the Collection of Rev. J. Sanford.

— — Lord Methuen, Corsham, Wilts.



GHIRLANDAIO (DOMENICO)

(1449-1494)

58. — The Virgin and Child, and Angels

The Virgin, seated on a balustrade, bends over the Child, who is resting asleep on her arm; on either side, an angel in adoration; landscape background; on the balustrade, which runs across the foreground, are the words « Ave gra... plena ». Half-length figures.

Panel, circular, 37 in.

Exhibited at the Royal Academy, London, 1882.

From the Collection of Colonel Alcock.

— — Miss J. E. Alcock.



57. — GENTILE DA FABRIANO



58. — GHIRLANDAIO (D.)

GUARDI (FRANCESCO)

(1712-1793)

59. — View of the Piazza of San Marco, Venice

View looking across the Piazza towards the campanile and San Marco. A number of figures give animation to the scene. In the foreground on the right, a group of three ladies and three gentlemen in conversation. Near the centre, two magistrates in robes.

Canvas, 30 1/2 in. by 36 1/2 in.

From the Collection of Miss Russell, West Hill, Putney.



GUARDI (FRANCESCO)

(1712-1793)

60. — View of the Piazzetta, Venice

On the left the Doge's Palace, on the right the Zecca or Mint and Library, and the Campanile. A crowd of people throng round a high platform erected in the centre of the square, on which a company of acrobats are performing.

Signed : Francesco Guardi f. 1758.

Canvas, 19 1/2 in. by 33 in.



59. — GUARDI (F.)



60. — GUARDI (F.)

LOTTO (LORENZO)

(ABOUT 1476-1555 OR 1556)

61. — Virgin and Child, surrounded by Saints

Under an arched trellis supporting a rose-tree, the branches of which cross behind the green drapery of the throne, sits the Virgin, with the Child standing on her left knee offering a rose to St. Catherine; to the left kneels St. Magdalen, holding a rose in one hand and in the other her box of ointment; behind are St. Jerome and St. John the Baptist.

Panel, 60 in. by 46 1/2 in.

See Berenson, Lorenzo Lotto, 1895, pp. 161, 162.

From the Markham Hall Collection.

— Doetsch Collection.



MAZZOLA (FILIPPO)

(? - 1505)

62. — The Virgin and Child

The Virgin, seated, dressed in a red robe and a blue mantle, supports the Infant Christ, standing naked on a parapet in front. Landscape background.

Panel, arched top, 21 1/2 in. by 14 1/2 in.

From the Collection of Dr. J. P. Richter, London.

61. — Lotto (L.)



62. — Mazzola (R.)



MURILLO (BARTOLOMÉ ESTÉBAN)
(1618-1682)

63. — Saint Anthony and the Infant Christ

The Saint, a smooth-faced monk, holding a lily branch in his right hand, supports on his arms an open book, on which the Infant Saviour is seated, embracing the Saint with his left arm.

Panel, 24 in. by 20 in.

Described in Curtis « Velazquez and Murillo », p. 237, n° 299.

Exhibited at the British Institution, 1836.

From the Collection of Lord Cowley.

— — Albert Levy, London, 1876.

— — Colonel Hankey, Beaulieu, Hastings.



MURILLO (BARTOLOMÉ ESTÉBAN)
(1618-1682)

64. — St. John the Evangelist

The Saint, seated in a reclining position on a rock, holding a pen in his outstretched right hand, and a book in his left, looks up as if he heard a voice from Heaven; on his right, the eagle. Full-length. Life-size.

Canvas, 68 in. by 48 in.

From the Collection of M. Robit, Paris, 1801.

— — M. Bryan, London, 1801.

— — H. Hope, Esq., 1816.

— — Sir Philip Miles, Bart, M., P., of Leigh Court, London, 1884.

Etched by John Young, in the Leigh Court Gallery.

Described in Dr. Waagen's « Art Treasures », vol. III, p. 184, as follows : « St. John the Evangelist in ecstasy, which is admirably expressed in the realistic head. The execution masterly, in a silvery tone. »

Described in Curtis « Velasquez and Murillo », page 251, n° 340.

Described in Buchanan's « Memoirs of Painting », vol. II, p. 51.



63. — MURILLO (B. E.)



64. — MURILLO (B. E.)

MURILLO (BARTOLOMÉ ESTÉBAN)
(1618-1682)

65. — Virgin and Child in Glory

The Virgin, wearing a crimson robe, a blue mantle, and a yellow scarf round her shoulders, is enthroned on clouds. The Child, seated on her left knee, holds a rosary in his right hand. They are surrounded by a multitude of Cherubs and Angels singing and playing different instruments. Small whole-length figures.

Canvas, 33 1/2 in. by 28 3/4 in.

From an English Collection.



PALMEZZANO (MARCO)
(XVIITH CENTURY)

66. — The Holy Family and the little St. John

The Virgin, in a red robe and a blue mantle, supports the naked Infant Christ, standing in front of her on a stone balustrade in the act of blessing the little St. John who is looking up at him admiringly. Behind the Virgin is St. Joseph in a red cap and yellow mantle, his hands placed on a stick. A green curtain hangs behind them. On the left, a distant landscape. Nearly life-size figures.

Hebrew inscription.
Panel, 34 1/2 in. by 26 1/4 in.



65. — MURILLO (B. E.)



66. — PALMEZZANO (M.)

PIOMBO (SEBASTIANO DEL)

(ABOUT 1485-1547)

67. — Portrait of Pope Clement VII

Seated in a red velvet arm-chair, in profile to the right. Red cap and cape, white alb. His right hand is raised in benediction, his left holds a handkerchief. Tasselled floor. Greenish-brown curtain in background. Whole-length. Nearly life-size.

Panel, 56 in. by 32 3/4 in.

Mentioned in Dr. Waagen's «Art Treasures», vol. III, p. 303.

From the Collection of the Duke of Hamilton, Hamilton Palace, 1882.



SOLARIO (ANDREA)

(1465-AFTER 1515)

68. — The Virgin with the Infant Christ and two Angels.

The Virgin, dressed in a red robe and a green mantle, with her hands folded, kneels in adoration before the Infant Christ lying naked on the ground in front of her. On the left of the Virgin, an angel dressed in a violet mantle playing the violon; on the right, another angel dressed in red, playing the lute. Landscape background.

Panel, 42 1/2 in. by 27 1/2 in.

From the Collection of George Perkins, Esq., London.

— — — Dr. J. P. Richter, London.



67. — PIOMBO (S. del)



68. — SOLARIO (A.)

FRENCH SCHOOL

BOUCHER (FRANÇOIS)
(1704-1770)

69. — Shepherd and Shepherdess in a Landscape

In front of some ruins overgrown with trees are seated a young shepherd in profile to the left, playing the flute, and a pretty young girl seen from in front, in a white dress. She wears a blue ribbon in her fair hair and holds a wreath of flowers in her left hand. A little dog on the left.

Signed : F. Boucher 1766.
Canvas, Oval, 21 in. by 16 3/4 in.

From the Collection of H. F. Broadwood, Esq., London, 1899.



BOUCHER (F.)
SHEPHERD AND SHEPHERDESS IN A LANDSCAPE

BOUCHER (FRANÇOIS)

(1704-1770)

70. — Rustic Landscape

In the foreground on the left, two washer-women on the edge of the river; on the right, a dog. In the middle distance, a young woman, carrying a basket of flowers, is preceded by a laden ass, a cow, and a flock of sheep, across a stone bridge leading to a water mill.

Signed : F. Boucher 1760.
Canvas, oval, 29 in. by 22 1/2 in.

DROUAIS (FRANÇOIS-HUBERT)

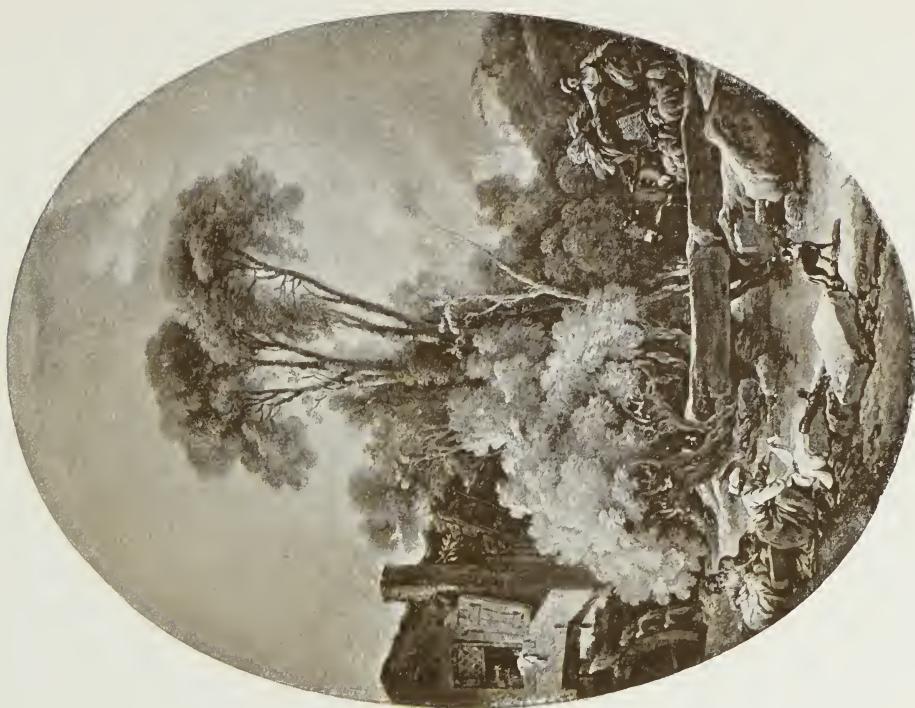
(1727-1775)

71. — Portrait of a young Lady

Turned to the left, looking at the spectator. Blue low-cut dress adorned with red ribbons. Flowers in her dark hair and ribbon round her neck. Sleeves edged with rich lace. Her right arm rests on a pedestal. Half-length. Life-size.

Canvas, 32 3/4 in. by 26 in.

70. — BOUCHER (F.)



71. — DROUAIIS (F.-H.)



GELLÉE (CLAUDE) CALLED LE LORRAIN
(1600-1682)

72. — A Sea-Port

On the right, a portion of a building of the Corinthian Order, with a paved terrace in front. On the opposite side, the stern of a large sailing vessel is visible, and in front of it a rowing boat containing three men; an empty boat lies nearer the shore. In the centre of the foreground, a man lifting a plank and another reclining. Farther to the right, a group of three gentlemen to whom a pedlar is offering his wares. In the distance, a round tower and numerous vessels.

Canvas, 31 1/4 in. by 39 1/2 in.

Etched by John Young.
From the Angerstein Collection, London.



GELLÉE (CLAUDE), CALLED LE LORRAIN
(1600-1682)

73. — Christ appearing to Mary Magdalen

Described in Smith's Catalogue (Part VIII, p. 302, n° 194), as follows :

« This imaginary scene exhibits on the left (right) the hill of Golgotha, surmounted by three crosses, and having under it the appearance of a tomb; the centre gives a view over the city of Jerusalem, situate in a valley adjacent to the distant hills. The opposite side is composed of a high bank, on which grow clusters of young trees; in front of this and nearer the spectator stands the Saviour, in the character of a gardener, with a spade in his hand, addressing himself to Mary, who is on her knees before him; two of the disciples of our Lord are on the farther side of some palings, near a tree on the left (right). The effect is that of a fine morning. »

Canvas, 32 1/2 in. by 54 3/4 in.

Described in Smith's « Catalogue raisonné », part. VIII, p. 302, n° 194.
Painted for Cardinal Spada.

From an Anonymous Collection, 1804.

— the Collection of William Beckford, Esq., Fonthill.



72. — GELLÉE (Claude), called LE LORRAIN



73. — GELLÉE (Claude), called LE LORRAIN

LARGILLIÈRE (NICOLAS)

(1656-1746)

74.—Portrait of the Marquis de Vandenesse

Turned to the left, looking at the spectator. Brown coat with gold embroideries. Red velvet mantle. White lace necktie. Powdered wig. His left hand rests on his hip, his right on the back of a green chair. A brown curtain and a column behind. A landscape in the background. Three-quarters length. Life-size.

Canvas, 50 in. by 37 1/2 in.

From the Collection of the Comte de Cognard, Paris.



LARGILLIÈRE (NICOLAS)

(1656-1746)

75.—Portrait of the Marquise de Vandenesse

Standing in front of a balustrade on which is a basket with flowers, turned slightly to the right, her head to the left, looking at the spectator. She is dressed in a white satin dress, cut low in front, and a pink mantle, and holds up a flower in her right hand. Background of sky. Three-quarters length. Life-size.

Canvas, 50 in. by 37 1/2 in.

From the Collection of the Comte de Cognard, Paris.



74. — LARGILLIÈRE (N.).



75. — LARGILLIÈRE (N.).

FRA GONARD (JEAN-HONORÉ)
(1732-1806)

76. — « Le Baiser gagné »

In the interior of a rustic room, a young man in a pale blue jacket and a straw hat is endeavouring to snatch the stake of a game of cards — a kiss — from a young girl in a pink and yellow dress, who resists his efforts, in spite of a girl friend who apparently is on the young man's side. She holds both the hands of the loser, thus partly paralysing her attempts to free herself.

Canvas, 21 1/2 in. by 25 1/2 in.

Mentioned in Goncourt's « L'Art du XVIII^e Siècle », Fragonard, p. 333.

From the Collection of M. de Breteuil, Paris, 1785.

— — — M. de Chamgrand, Paris, 1787.

— — — Dr. Aussant, Paris, 1864.



NATTIER (JEAN-MARC)

(1685-1766)

77. — Portrait of the Marquise de
Lénancourt

Turned to the left, looking at the spectator. A white muslin-veil, fastened at the top of her head, falls behind her shoulders. A grey satin mantle is drawn in picturesque folds round her bodice, which is cut low in front and adorned with a double string of pearls. Half-length. Life-size.

Signed and dated : Nattier pinxit 1640.
Canvas, 31 in. by 24 3/4 in.

From the Collection of M. A. de Marcy, Paris.



76. — FRAGONARD (J.-H.)



77. — NATTIER (J.-M.)

TOURNIÈRES (ROBERT)

(1668-1752)

78. — Portrait of Mademoiselle Desmatins

Turned to the left, looking at the spectator. Standing in front of a table, and resting her left hand on a music book. She is dressed in a pearl-grey gown embroidered with gold, and a blue silk mantle. Three-quarters length. Life-size.

Canvas, 49 1/2 in. by 36 1/4 in.

From the Collection of M. Salverte.



VESTIER (ANTOINE)

(XVIII^e SIÈCLE)

79. — Portrait of the Princesse Louise de Polignac

Turned to the right, full-face, looking at the spectator. Her powdered hair decked with flowers and white ostrich feathers. She wears a low pink dress trimmed with lace; a bunch of flowers is fastened into the front of her bodice.

Painted in 1781.

Canvas, oval, 28 in. by 22 3/4 in.

From the Collection of Madame de Lagrange, Château d'Amboise.



78. — TOURNIÈRES (R.)



79. — VESTIER (A.)

WATTEAU (JEAN-ANTOINE)
(1684-1721)

80. — Portrait of Mademoiselle Haranger,
Sister of the Abbé Haranger

Seated in a red chair, turned three-quarters to the left, and looking in the same direction. She wears a pale lilac bodice, cut low in front, and holds a palette in her left hand and a brush in her right. Bust. Life-size.

Canvas, 24 3/4 in. by 20 3/4 in.

From the Collection of Madame Cottini, Paris.



WATTEAU (JEAN-ANTOINE)
(1684-1721)

81. — Portrait of the Abbé Haranger, friend
and executor of the Artist

Full-face, looking at the spectator. Large powdered wig. Brownish coat, relieved by white clerical bands. Bust. Life-size.

Canvas, 24 3/4 in. by 20 3/4 in.

From the Collection of Madame Cottini, Paris.



80. — WATTEAU (J.-A.)



81. — WATTEAU (J.-A.)

EARLY ENGLISH SCHOOL

BEECHEY (SIR WILLIAM), R. A.
(1753-1839)

82. — A Portrait of the Artist's Daughter
as « Hebe » (afterwards married
to Lord Grantley)

In a white dress with a scarf suspended over the left shoulder by a blue ribbon; a wreath of roses and other flowers on her head; gold and ruby armlets and bracelets; with her right hand, she is about to remove the cover from a gold drinking cup.

Signed with monogram and dated 1823.
Canvas, 29 in. by 24 1/2 in.

From the Collection of the Hon. W. F. B. Massey-Mainwaring, M. P., London.



BONINGTON (R. P.)
(1801-1828)

83. — The Page

A page, seen from behind, dressed in a lilac doublet and white silk hose, his black velvet hat hanging on his back, leading a lady, seen in profile, and dressed in a white satin dress, towards the back of the room, where an old man seated at a table is reading in a large book.

Signed : R. P. Bonington, 1825.
Panel, 19 3/4 in. by 14 1/4 in.

82. — BEEHEY (Sir W., R. A.



83. — BONINGTON (R. P.)



CONSTABLE (JOHN), R. A.
(1776-1837)

84. — View of Edinburgh, Scotland

The buildings of the city are silhouetted against a gloomy evening sky.

Canvas, 26 3/4 in. by 39 in.



CONSTABLE (JOHN), R. A.
(1776-1837)

85. — Beach near Cromer

On the left, high cliffs, stretching away to the distance. On the right, the open sea, enlivened by sailing-vessels.

Panels, 11 1/2 in. by 18 in.

From the Collection of Eustache Constable, grandson of the artist.



84. — CONSTABLE (J.), R. A.



85. — CONSTABLE (J.), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

86. — Portrait of a Gentleman

Turned to the left, and looking at the spectator. Powdered wig, white necktie, blue coat with red facings. Bust. Life-size.

Canvas, Oval, 29 1/4 in. by 23 1/4 in.



GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

87. — Portrait of a Gentleman

Seated, slightly to the right, but looking to the left. Short powdered hair, grey coat. Resting both hands on a large book placed on a table in front of him. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

86. — GAINSBOROUGH (Tii.), R. A.



87. — GAINSBOROUGH (Tii.), R. A.



HOGARTH (WILLIAM)
(1697-1764)

88. — Portrait of the Artist

Turned to the right, looking at the spectator. He wears a large fur-cap with a scarlet crown, and a loose robe of the same colour edged with crimson fringe. White ruffled shirt open at the neck. His left hand is placed on his breast. Greenish background. Half-length. Life-size.

Canvas, 28 3/4 in. by 24 in.



HOPPNER (JOHN), R. A.
(1759-1810)

89. — Master Mercier riding on a Stick

Turned to the left, looking at the spectator; golden hair, white dress, and pink scarf. Whole-length. Life-size.

Canvas, 40 in. by 28 in.

From a family in the South of England. Master Mercier was a nephew of Hoppner, and the picture was presented by the artist to the boy's mother.



88. — HOGARTH (W.).



89. — HOPPNER (J.), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

90. — Portrait of Margaret Bryan

Turned to the left, looking at the spectator. Black hair. Black mantle, the high collar edged with white ostrich-feathers. Bust. Life-size.

Canvas, 27 1/2 in. by 22 in.



HOPPNER (JOHN), R. A.

(1759-1810)

91. — Portrait of Lady Cunningham

Seated in a landscape, turned to the right, looking at the spectator. White cap tied with a blue ribbon and white muslin dress. She holds a book with both hands on her lap. Half-length. Life-size.

Canvas, 29 1/4 in. by 24 1/2 in.

90. — HOPPNER (J.), R. A.



91. — HOPPNER (J.), R. A.



HOPPNER (JOHN), R. A.
(1759-1810)

92. — Portrait of Mrs. Swete

Nearly full-face, looking at the spectator. White turban-shaped muslin head-dress. Fair powdered hair which falls in ringlets over her left shoulder. White muslin dress. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



HOPPNER (JOHN), R. A.
(1759-1810)

93. — Portrait of Miss Dorothy Bland, afterwards Mrs. Jordan

Nearly full-face, looking to the right. Brown hair. Low crimson dress. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Beef-Steak Club Collection of Paddy Green.
From the Collection of Sir Henry Irving, Green Room, Lyceum Theatre.



92. — HOPPNER (J.), R. A.



93. — HOPPNER (J.), R. A.

MORLAND (HENRY)

(? - 1797)

94. — Portrait of Mrs. Arbuthnot

Nearly full-face, looking to the left, her fair hair covered with a white mob-cap adorned with blue ribbons. A white shawl with flowered borders is placed round her shoulders; green dress. A narrow black ribbon round her neck. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



OPIE (JOHN), R. A.

(1761-1807)

95. — Portrait of Lady Hamilton (?)

Seated to the right, looking at the spectator. Black hair, a white kerchief over the back of her head, the ends tied under her chin. A yellow scarf over her bare shoulders. Red mantle and greenish dress. Her right hand is placed under her chin; with her left, she holds a straw hat on her knee by a blue ribbon. Three-quarters length. Life-size.

Canvas, 28 1/2 in. by 23 3/4 in.



94. — MORLAND (Henry)



95. — OPIE (J.), R. A.

RAEBURN (SIR HENRY), R. A.
(1756-1823)

96. — Portrait of Miss Nancy Graham

Afterwards the wife of her cousin Captain Alexander Gordon Graham, Hanovrian Grenadier Guards, of Cromarty, Scotland.

In a white muslin dress with short sleeves and red shoes. She is seated three-quarters to the left in a landscape, holding a bunch of pansies and wall-flowers in her hand. Full-length. Life-size.

Canvas, 35 in. by 27 in.



RAEBRUN (SIR HENRY), R.A.
PORTRAIT OF MISS NANCY GRAHAM

RAEBURN (SIR HENRY), R. A.
(1756-1823)

97. — Portrait of John Gibson Lockhart

Novelist and miscellaneous writer; born at Glasgow, 1793,
died at Abbotsford, 1854.

Seated to the right, looking at the spectator; black hair;
white necktie, yellow waistcoat and blue coat with gold buttons.
His right arm resting on the back of his chair; he holds a book in
his left hand. Half-length. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

RAEBURN (SIR HENRY), R. A.
(1756-1823)

98. — Portrait of Mrs. Kennedy Lawrie

Seated to the right, looking at the spectator. Short black hair. Low black velvet dress, with short sleeves. Half-length. Life-size.

Canvas, 29 in. by 24 1/2 in.



97. — RAEURN (Sir H.), R. A.



98. — RAEURN (Sir H.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

99. — Portrait of Mrs. Scott

Seated in a landscape, to the right, looking at the spectator; white lawn cap tied under her chin. Over the white lawn revers of her bodice she wears a frilled black gauze scarf. A black satin mantle drawn round her figure. Half-length. Life-size.

Canvas, 28 1/2 in. by 23 1/4 in.

From the Scott Collection.



ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Captain Burton

Nearly full-face, head turned to the left, and looking in the same direction. Powdered hair. Red coat with blue facings edged with gold; a golden epaulette on his right shoulder. White necktie. Bust. Life-size.

Canvas, 29 1/2 in. by 24 3/4 in.



99. — RAEBURN (Sir H.), R. A.



100. — ROMNEY (George)

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